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## NİZAMİ GANJAVİ AND WORLD CULTURE IN THE CREATION OF OGTAY SADIGZADE

**Abstract.** O.Sadigzade is one of the coryphaeus artists who successfully work in various fields of modern Azerbaijani fine art, who in his creative practice was able to skillfully create the unity of the laws of realism and modernity. His talent is immediately noticeable in various illustrations of world classics, in the portraits of Azerbaijani writers and poets, in various portraits. The images created by O.Sadigzade have a strong character, rich inner world, warm feelings and full colors. His ability to represent compositional laws and rules of academic drawing plays an important role in the high quality of his images. The artist, who has gained fame as a master of portrait genre, has made good use of the opportunities provided by this genre.

His interest in literature led him to create a series of works dedicated to the personality of the genius master N.Ganjavi. The artist, who has been thinking about the artwork for a long time, has resorted to a multifigured portrait that he has never created of yet. The monumental series “Nizami and world culture” consists of five interconnected boards. This magnificent portrait that consists of five portraits is one of the greatest works of art in a portrait genre. The painter skillfully created the images of great figures and thinkers, and used a wide range of sources to create these images. Accurate and expressive descriptions of images in the artistic solution of each composition included in the series are of interest. This series, painted by the painter, is one of the most reliable sources for exploring both eastern and western culture, the personality and outlook of philosophers and public figures.

**Key words:** Ogtay Sadigzade, Nizami Ganjavi, Nizami museum fine art, museum studies

**Introduction.** Ogtay, the first child of the Sadigzade family, was born in 1921 in Khizi. Oktay's mother Umgulsum khanum had excellent poetry skills, and his father, Seyid Hussein, gained fame as one of the notable prose-writer in our country. Seyid Hussein, one of the most enlightened intellectuals of the time, was also an active participant in the Azerbaijani press [7, p.6].

Despite growing up in the literary family, Ogtay, who has been interested in painting since his childhood, entered the Art College in 1935. He was educated with M.Abdullayev, B.Mirzazadeh, Abdulhalik, G.Seyfullayev, one of the prominent figures of Azerbaijani painting [8, p.13]. His years of study in the art school (1935–1939) were the years in which modern Azerbaijani art was promoted by talented young people. At that time, these talented young men who graduated from art school went directly to the creative team and participated in art exhibitions with their first works. So Sadigzade was one of those who came directly from the school to the artists' collective. In 1940, two of his works, "Walking" and "Farewell to the Army," were displayed at the Republican exhibition. "Farewell to the Army", this work, was sent to Moscow the same year and was exhibited at an art exhibition there [7, p.7].

**The interpretation of the main material.** O.Sadigzade lost his both parents at an early age and had to go through every single pain of his life. His parents were declared "enemies of the people" because they were patriotic and intelligent. In spite of all this, the difficult moral and material situation could not detract from his love for the painting [5, p.17]. In the story "Between Two Life", written by his father, it is argued from farewell letter written by the child to his father. The first sentence of the letter begins: "I know very well that I have to respect the old fathers." However, Ogtay's father died at a young age as a victim of the cruel regime. However, no regime has prevented Ogtay from showing respect for his father. O.Sadigzade returned his childhood debt and respect to his father, who left his family by drawing meaningful paintings in his works [3, p. 333].

During his studies in painting painter had been trying to sought the benefit from geniuses like Michelangelo and Rembrandt. Impressed by the work of the great brush masters, adhering to the principles of Sadigzadeh, he wanted to find his way through art through literary images. He engaged in numerous illustrations of works of classics and portrayed images of Azerbaijani writers and poets in various portraits [8, p.8-9].

The artwork created by him is preserved not only in Azerbaijan, but also in a global cultural center such as the Tretyakov Gallery. Also, the masterpieces created by the master can be found in private collections in the several countries such as Germany, USA, Israel, Canada, etc [ 1, p.13].

Growing up in literary environments from a very young age, Ogtay's full and unique works, which repeatedly read world classics, adorn the exposition of the Azerbaijan National Literature Museum named after Nizami. The master of the brush viewed the museum as the home of the genius N. Ganjavi and has always been in communication since its foundation. In one of his interviews with the artist, who prefers more portraits, he says: "... In general, it is very difficult to revive historical and literary faces. There is no concrete photos. It is not clear when and where they live. In addition to learning historical and literary sources, you have to draw on the imagination" [4, p.56].

O.Sadigzade was sentenced to life in the Nizami Museum as a son of an "enemy of the people" who had not been able to experience the joys of the great poet Nizami's works and was welcomed by the Art Council. Ogtay, who lives in exile in Siberia, survived the art of painting, one of the main propaganda tools of the Soviet state at that time. Sadigzade, the only person had painting skills in the city where he was in exile, had been working as an artist since 1944, writing political slogans, designing wallpapers, and drawing portraits of leaders. His paintings include a portrait of Stalin, the man who sent his parents into exile [9, p.116]. In one of his interviews, he shared his bitter memories of the Altai land getting rid of the cold drilling camp: "After the war, someone in the special department explained to me that if you are wrote a letter from the Union of Artists of Azerbaijan and told you they needed you, you could be free from this oppression. At that time, our union was headed by Mursal Najafov, who had the Red Star Order, who had gone through the war up to Yugoslavia. This appeal was welcomed. In March 1946 I was given a certificate to return home from exile" [2, p.13].

The decision to hold the 850<sup>th</sup> anniversary of Nizami at the international level in 1991 posed a number of important challenges to the artists. According to the decision, a number of artists have begun to create fine arts that reflect Nizami's personality and creativity. The then director of the Nizami Museum, Doctor of Philology, Professor, Honored Scientist A.Hajiyeu wrote about this: "Our museum took an active part in the celebration of the 850th anniversary of Nizami. For this purpose, the hall "Nizami and Nizami studies" was created

in the museum. The hall needed new works for the design. For this I asked our artists. In a short time, painting works were sent to the museum that reflected Nizami's creation by several painters. The works that were to be created were intended for the exposition to be hung on the main wall of the central hall. My suggestion to create a five-part panoramic epic work "Nizami Ganjavi and world culture" was accepted by O.Sadigzade" [10, p.3]. Understanding the responsibility and complexity of the creation of this work, A.Hajiyev said: "To create this work, I needed to know not only Nizami's creativity but also world culture ... To create this immense and rich panorama, the artist had to know both the eastern and western cultures, and to explore the lives and creativity of 44 heroes from various sources" [10, p.3].

The artist, who has been thinking about the concept of the portrait for a long time, prefers the multifaceted chart that he has never thought of before. The artist himself said in this regard: "For the first time, I create such a multifaceted composition. I have long wanted to create a work that reflects the colorfulness of the Nizami's world, the spiritual and inseparable connections that stimulate and pervade it. I wanted people to look at this picture and feel the invisible wires that have kept Nizami's memory for centuries and tied it with his predecessors" [11, p.3].

The monumental series "Nizami and world culture" consists of five interconnected boards. It was painted on five canvas with oil paint. The "Nizami and Azerbaijani culture" part of the series is 225x135 cm, and the other four images are 215x100 cm [6].

The first work of the monumental series is called "The Thinkers of Ancient Greece". The indicator board depicts the ancient Greek philosophers influencing the rise of the genius Nizami as a poet-philosopher. The artist has mastered the private world of Greek philosophers with impressive paints, precise and compact forms. In the composition there are 7 figures on the background of Parthenon. Behind the figures is a statue of Athens in front of Parthenon. The enthusiastic and dynamic life of the Greek nation, which is considered the homeland of philosophy, was skillfully created by the artist. In the center of the board are Socrates, Plato, Aristotle, Fales, and behind them are Hermes and Apollo. Sadigzade has been able to accurately describe the philosophical images of philosophers. Expressive images and color solutions are one of the factors that enhance the expressiveness of the work.

In the indicator board "Middle Ages Eastern predecessors" there are seven figures as in the other. In the painting, the characters are vivid and expressive,

trying to add beauty to the work in different shades and colors. As we look at the board, we see Firdovsi, Al-Farabi, Ibn Sina, Al-Biruni, Omar Khayyam, Qurghani and Sana from the poets and thinkers of the East. While watching the portrait, the spirit of medieval miniature is felt. Color was used skillfully to create a poetic scene.

The third work, called “Continuers of Nizami” is considered a historical portrait by the genre. The portrait depicts Nizami’s contemporaries and world-famous successors who lived and created at different times. Accurate and expressive portrayal of images in artistic solution of composition is one of the nuances that draw attention. The composition depicts Amir Khosrov Dahlavi, Abdurrahman Jami, Alishir Navai, B.Kashmiri, H.Abdullah and other predecessors of poet. Sadigzade, who professionally portrays historical figures with her powerful improvisation, has succeeded in uncovering the inner world of the predecessors. Although at first glance there is a resemblance to other portraits, the “Nizami’s Followers” chart differs in several ways. Unlike the other, the figures here are relatively low in intensity, and cold colors are relatively high.

The composition “Nizami and Western Literature” portrays the masters of the Western cultural world – Dante, Shakespeare, Höte, A.S.Pushkin, Byron, Volter and Gothe. With its full colorful color scheme, the artist managed to get his paintings out of the basic color concept with his chosen technique. Most of the personalities in the composition have lived in different ages. The picture first shows Dante (1256–1321) and Shakespeare (1564–1616), followed by Volter (1694–1778) and Gotsin (1720–1806), followed by Höte (1749–1832) and Byron (1788–1824) at the end of A.S.Pushkin’s (1799–1837) illustrates the arrangement of images in chronological order. In the composition, a prominent representative of Russian literature AS Pushkin, who attentively observes his predecessors, is described as a symbol of modern history. The color technique of the work, its clear visualization and the interpretation of the theme are valuable.

The last portrait, entitled “Nizami and Azerbaijani Literature”, which is different from the others in the format of the series, is the culmination of the top five. Due to the large number of historical figures depicted, the size is larger than the other 4 portraits. The portrayal of N. Ganjavi himself here also increases the power of the work. Rich landscape images were preferred in the portrait to enhance the expressiveness of the composition. The portret shows the great Nizami and his heirs – M.Ganjavi, A.Nakhchivani, Khagani,

Khatai, M.Fuzuli, A.Tabrizi, Abubakr Ibn Khosrov, N.Tusi, U.Hajibeyov, S.Vurgun, M.S.Orduvadi and People's Artist G.Khalikov. The central figure of the composition is undoubtedly the striking portrait of N.Ganjavi. The portrayal of Nizami's head and chest above Goygol's view in the air gives the figure greatness and grandeur. The portrait of M.Ganjavi, portrayed in completed and full form, is the only female figure in the top five. The artist, well-known to the Azerbaijani culture, did not forget about U.Hajibeyov, who first compiled his first romance in Nizami's poetry, and G.Khalykov, who first created the canonical image of a great poet. He has skillfully placed the great portraits of Nizami's contemporary heirs among them.

**Conclusion.** O.Sadigzade, who faithfully adheres to the laws of the Azerbaijani miniature school, wanted to embody the outward and inner beauty of humankind while creating the series "Nizami and World Culture". Before describing the colorful charts that spanned more than 6 years in this complex and responsible work, he has collected detailed material on ancient architecture, art and clothing culture. The image captures 43 figures of philosophers, musicians, poets, and artists from antiquity and renaissance to the twentieth century and Nizami is surrounded by them. To maintain perfection on the mysterious monumental boards created by the brush master, he has placed 7 figures in each of the two edges, and the Nizami figure, surrounded by 15 colleagues in the center. Each of the compositions reflects the mutual cohesion of Eastern and Western cultures, the influence of Eastern and Western thinkers on Nizami's creativity, and the immortality of the works of the genius poet.

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### ***Fatima Süleymanova (Azərbaycan)***

#### **Oqtay Sadiqzadə yaradıcılığında Nizami Gəncəvi və dünya mədəniyyəti**

O.Sadiqzadə müasir Azərbaycan təsviri sənətinin müxtəlif sahələrində müvəffəqiyyətlə işləyən, öz yaradıcılıq təsəvvüründə realizm və müasirlik qanunlarının vəhdətini məharətlə yaratmağa nail olan korifey rəngkarlarımızdandır. Onun istedadı dünya klassiklərinin əsərlərinə çəkdiyi müxtəlif illüstrasiyalarda, Azərbaycan yazıçı və şairlərinin obrazlarında, müxtəlif portretlərdə dərhal nəzərə çarpır. O.Sadiqzadənin yaratdığı obrazlar güclü xarakterə, zəngin daxili aləmə, səmimi duyğulara və dolğun koloritə malikdir. Təsvirlərinin yüksək ifadə qabiliyyətinə sahib olmasında kompozisiya qanunlarını, akademik rəsm qaydalarını mükəmməl formada bilməsi xüsusi rola sahibdir. Portret janrının ustası kimi şöhrət qazanmış sənətkar bu janrın verdiyi imkanlardan məharətlə yararlanmışdır.

Ədəbiyyata olan maraq fırça ustasının dahi N.Gəncəvinin şəxsiyyətinə həsr olunmuş silsilə əsərlər yaratmasına səbəb olmuşdur. Yaradacağı təsvir haqqında uzun müddət düşünən rəssam indiyədək düşündüyü, lakin yaratmadığı çoxfıqurlu tabloya müraciət etmişdir. “Nizami və dünya mədəniyyəti” adlanan monumental silsilə əsər bir-biri ilə əlaqəli beş lövhədən ibarətdir. Beş tabloda ibarət bu əzəmətli əsər rəssamın portret janrında yaratdığı ən möhtəşəm sənət əsərlərindəndir. Rəngkar bu təsvirləri yaradarkən külli miqdarda mənbələrdən yararlanmış, dünya miqyasında tanınmış böyük şəxslərin, mütəfəkkirlərin obrazlarını ustalıqla yaratmışdır. Silsiləyə daxil olan hər bir kompozisiyanın bədii həllində obrazların dəqiq və ekspressiv formada təsviri



diqqəti cəlb edən nüanslardandır. Rəngkarın təsvir etdiyi bu silsilə əsər həm şərq, həm də qərb mədəniyyətini, filosof və ictimai xadimlərin şəxsiyyətini, dünyagörüşünü öyrənmək üçün ən etibarlı mənbələrdəndir.

**Açar sözlər:** Oqtay Sadiqzadə, Nizami Gəncəvi, Nizami muzeyi, təsviri sənət, muzeyşünaslıq

***Фатима Сулейманова (Азербайджан)***

**Низами Гянджеви и мировая культура в творчестве**

**Октай Садыхзаде**

О.Садыхзаде – один из выдающихся живописцев работавший в различных областях современного азербайджанского изобразительного искусства, успешно создавший в своей творческой практике единство реализма и современности. Талант великого художника просматривается в иллюстрациях созданных к произведениям разных мировых классиков, а также в портретах азербайджанских поэтов и писателей. Каждый образ созданный О.Садыхзаде, имеет сильный характер, богатый внутренний мир, и наполнен теплыми чувствами и колоритом. Способность выражать в своих произведениях высокий уровень мастерства, он применяет композиционные приёмы и знания основ академического рисунка сыграли важную роль. О.Садыхзаде, получивший известность как мастер портретного жанра, искусно использовал возможности, предоставляемые этим жанром.

Интерес к литературе привел художника к созданию ряду работ, посвященных личности гениального поэта Низами Гянджеви. Художник, долго рассуждавший, но не решавшийся на создание определенного произведения, пишет многофигурную композицию. Монументальная серия «Низами и мировая культура» состоит из пяти взаимосвязанных картин. Эта великолепная работа из пяти композиций является одной из самых великолепных работ художника в жанре портрета. Для создания образов великих деятелей и мыслителей, художник исследовал и изучил огромное количество самых разных источников. Большой интерес представляют точное и выразительное написание каждой композиции в художественном решении, входящих в эту серию.

**Ключевые слова:** Октай Садыхзаде, Низами Гянджеви, музей Низами, изобразительное искусство, музееведение